

N. Ramanathan

15th THAALAVAADYOTHSAVA - 1996



CHEMBAI VAIDYANATHA BHAGAVATHAR

(Birth Centenary)



MAHARAJAPURAM VISWANATHA IYER

(Birth Centenary)

19, 20, 21, 22



Palghat T.S. MANI IYER

(Memorial Award)



Palani SUBRAMANYA PILLAI

(Memorial Award)

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

BANGALORE

ಹಣ್ಣು ಮತ್ತು ತರಕಾರಿಗಳ ವಿಶೇಷ ಕೃಷಿ ಉತ್ಪನ್ನ ಮಾರುಕಟ್ಟೆ ಸಮಿತಿ

ಬಿನ್ನಿ ಪೇಟೆ, ಬೆಂಗಳೂರು - ೬೫೦ ೦೨೩

ಹಣ್ಣು ಮತ್ತು ತರಕಾರಿಗಳ ವಿಶೇಷ ಕೃಷಿ ಉತ್ಪನ್ನ ಮಾರುಕಟ್ಟೆ ಸಮಿತಿಯು ದಿನಾಂಕ 06-10-1994 ರಿಂದ ಸ್ವತಂತ್ರವಾಗಿ ಕಾರ್ಯನಿರ್ವಹಿಸುತ್ತಿದೆ. ರೈತರು ತಾವು ಬೆಳೆದ ಹಣ್ಣು ಮತ್ತು ತರಕಾರಿಗಳನ್ನು ಸಮಿತಿಯ ಪ್ರಾಂಗಣದಲ್ಲಿ ಮಾರಿದರೆ ಸ್ಪರ್ಧಾತ್ಮಕ ಬೆಲೆ ದೊರೆಯುವುದಲ್ಲದೆ, ಮಧ್ಯವರ್ತಿಗಳಿಂದ ಶೋಷಿತರಾಗುವುದನ್ನು ತಪ್ಪಿಸಬಹುದಾಗಿದೆ.

ದೇಶದಲ್ಲೇ ಪ್ರಪ್ರಥಮ ಬಾರಿಗೆ ಬಾಳೆಹಣ್ಣಿನ ವ್ಯಾಪಾರಕ್ಕಾಗಿ ವಿಶೇಷ ಪ್ರಾಂಗಣವನ್ನು ಬಿನ್ನಿಮಿಲ್ ಸಮೀಪ ರಚಿಸಲಾಗಿದ್ದು, ಸದರಿ ಪ್ರಾಂಗಣದಲ್ಲಿ ಕೆಳಗಿನ ಸೌಲಭ್ಯವನ್ನು ಕಲ್ಪಿಸಲಾಗಿದೆ.

- (1) ಆಂಗಡಿ - ವ - ಗೋದಾಮುಗಳು
- (2) ಹೊಗೆ ಗೂಡಿನ ಸೌಲಭ್ಯ
- (3) ಕುಡಿಯುವ ನೀರಿನ ಸೌಲಭ್ಯ
- (4) ರೈತರ ನಿರೀಕ್ಷಣಾ ಭವನ
- (5) ಬೀದಿ ದೀಪದ ಸೌಲಭ್ಯ
- (6) ಬ್ಯಾಂಕ್ ಹಾಗೂ ಪೋಸ್ಟ್ ಆಫೀಸ್

ದಯವಿಟ್ಟು ನೆನಪಿಡಿ

- (1) ಕೃಷಿ ಮಾರಾಟ ಇಲಾಖೆಯು ರೈತರ ಹಿತಕ್ಕಾಗಿ ಅವಿರತವಾಗಿ ಶ್ರಮಿಸುತ್ತಿದೆ.
- (2) ರೈತರು ಯಾವುದೇ ರೀತಿಯ ರಿವಾಜು ಅಥವಾ ಕಮೀಷನ್ ನೀಡಬೇಕಾಗಿಲ್ಲ.
- (3) ಸಮಿತಿಯು ರಿಯಾಯಿತಿ ದರದಲ್ಲಿ ತಾವು ಬೆಳೆ ಮಾಲುಗಳನ್ನು ಪ್ರಾಂಗಣಕ್ಕೆ ಸಾಗಿಸಲು ಸಾಗಾಣಿಕೆ ವ್ಯವಸ್ಥೆ ಮಾಡಲು ಕ್ರಮಗೊಂಡಿರುತ್ತದೆ.
- (4) ರೈತರಿಗೆ ಬಹಿರಂಗ ಅಲಾವು ಪದ್ಧತಿಗಳ ಮಾರಾಟದಿಂದ ಸ್ಪರ್ಧಾತ್ಮಕ ಬೆಲೆ ದೊರೆಯುವ ಏರ್ಪಾಡು

ಸಹಿ

(ಎಂ. ಎಂ. ಕೊಲ್ಹಾಶ್)

ಕಾರ್ಯದರ್ಶಿ

ಹಣ್ಣು ಮತ್ತು ತರಕಾರಿಗಳ
ವಿಶೇಷ ಕೃಷಿ ಉತ್ಪನ್ನ ಮಾರುಕಟ್ಟೆ ಸಮಿತಿ
ಬೆಂಗಳೂರು.

ಸಹಿ

(ಸೆ.ಎಸ್. ಪುಟ್ಟರಾಜು)

ಅಧ್ಯಕ್ಷರು

ಹಣ್ಣು ಮತ್ತು ತರಕಾರಿಗಳ
ವಿಶೇಷ ಕೃಷಿ ಉತ್ಪನ್ನ ಮಾರುಕಟ್ಟೆ ಸಮಿತಿ
ಬೆಂಗಳೂರು.

N. Ramanathan

**PERCUSSIVE ARTS CENTRE (Regd.)
BANGALORE**

THAALAVAADYOTHSAV '96
FIFTEENTH PERCUSSIVE ARTS FESTIVAL CUM CONFERENCE

and

**BIRTH CENTENARIES OF
CHEMBAI VAIDYANATHA BHAGAVATHAR**

and

MAHARAJAPURAM VISWANATHA IYER



From 27-5-1996 to 30-5-1996 at YAVANIKA

and

**on 31-5-1996 at
CHOWDIAH MEMORIAL HALL**

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011 © : 6630079

FIFTEENTH THAALAVAADYOTHSAV '96

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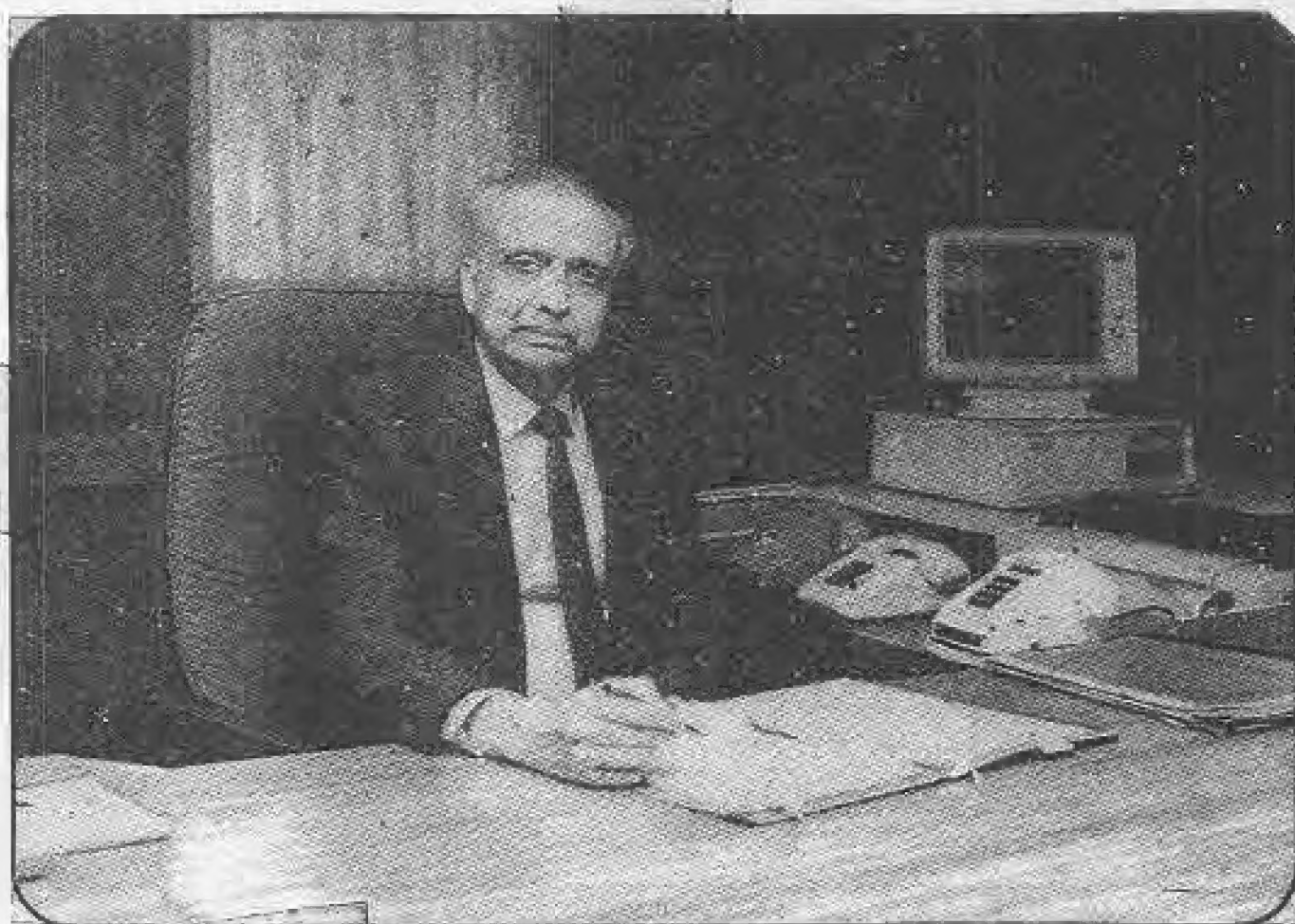
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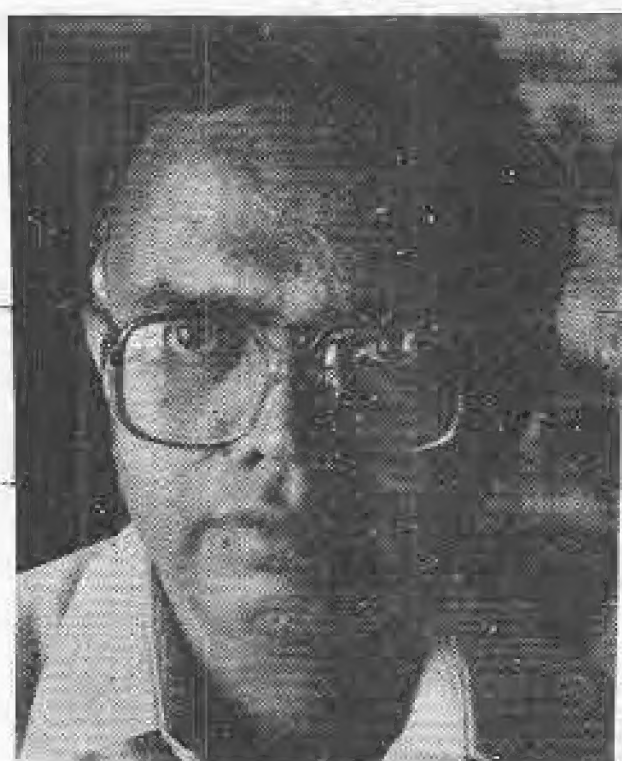
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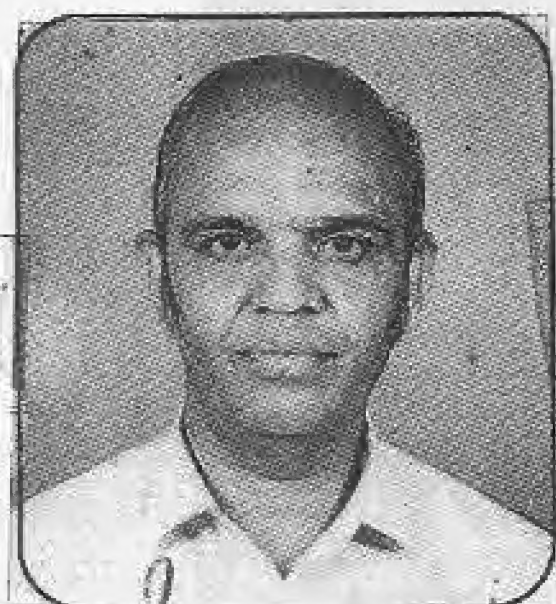
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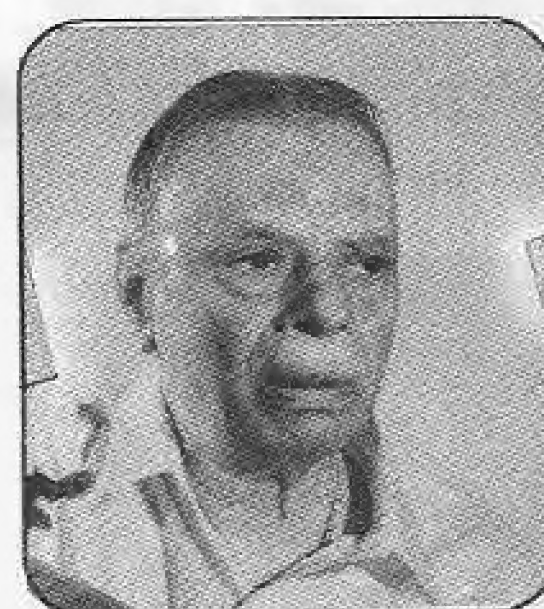
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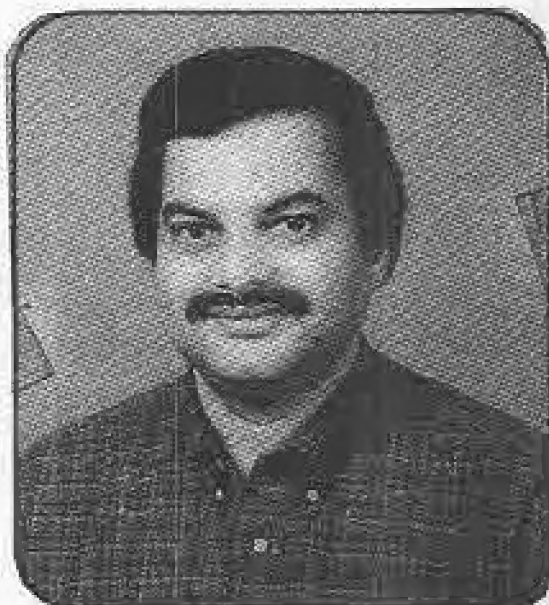
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Releases The Souvenir



I. M. VITTALA MURTHY I.A.S.
Director, Agricultural
Marketing Board
Presents H. Puttchar
Memorial Award



S. KRISHNAMURTHY
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AIR Bangalore
Releases Seminar - 2
proceedings



M. P. PRAKASH

Hon. Minister For Panchayat Raj
& Rural Development

Presents K. Puttu Rao Memorial
Palghat Mani Award



LALGUDI G. JAYARAMAN

Delivers Valedictory address



Prof. R. VISWESWARAN

(Palani Awardee)



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(K. Puttu Rao Memorial Pal-
ghat Mani Awardee)



T. A. S. Mani receiving the Palani Award
(Justice N. Rau, Minister Lalitha Naik & Dr. H. N.)



S. Shankar receiving H. Puttchar Memorial Award
(Dr. K. R. Ramachandran, H. P. Ramachar & H. Kamalanath)



Valayappatti Subramaniam receiving the
K. Puttu Rao Memorial Palghat Mani Award
(Justice N. Rau, Rajagopala Pillai & Dr. Kasturirangan)



Mrs. & Mr. Valayapatti received with Poorankumbha Swagatha
(Rajagopala Pillai, Malavannan, R. K. Srikantan,
K. K. Murthy & Dr. Kasturirangan)



Needamangalam Meenakshisundaram Pillai Birth Centenary
(Valayapatti Subramaniam honouring his guru Rajagopala Pillai)



Tanjore Vaidyanatha Iyer Birth Centenary
(Dr. Rajaramanna, honouring Dr. T. K. Murthy)

ABOUT OUR ACTIVITIES

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non-pareil of mrindagam art, Palghat T. S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was Inaugurated as "Palghat Mani Iyer Memorial Art Centre" on the Vijayadasami in 1981 by Late S. Y. Krishnaswamy, IAS, a devoted admirer, connoisseur, art critic and an authority of Palghat Mani's multi-dimensional eloquence. ***This is the First Music Centre established to commemorate the invaluable service of Palghat Mani Iyer of Music.*** In his inaugural address, S. Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understanding what the Mrudangam Vidwan is doing with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". The necessity for forming **an exclusive organisation for promotion the interests in the intricates of Laya and Taala** had been long felt. It was though fit to name this Centre after the Maestro Palghat Mani Iyer, considering the **contribution of this great artist in elevating the status of percussion accompanists** in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as **Percussive Arts Centre** (Palghat Mani Iyer memorial Arts Centre) with a wider perspective of achieving the objects set forth. Details of the programmes organised thus far has been furnished elsewhere in this publication for the perusal of interested connoisseurs for comments and suggestions for improvement. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time Several Temple and Folk- Stick-instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides Rhythm, **New concepts and compositional forms are being tried.** All these have paved **a fresh approach and concept of Laya.** The international Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts.

The Art Centre depends mainly on the munificent support from Patrons. Donors, Advertisers, and Govt. agencies. Fortunately, support from these bodies have stood by us admirably. Thanks mainly to this support, the Centre has been organising "Thaalavaadyotsav", the Percussive Arts Festival cum Conference as an annual feature and has organised fourteen Festivals so far. The 15th Festival has been scheduled for five days from 27th to 31 May 1996. A project to of **Talent Promotions** was taken up and some progress has been made in this direction, while plans are afoot to activise this. **Youth Forum** of the Art Centre has been doing some praise worthy work in promotion of awareness among young artists. **Inter State Cultural Exchange of classical musicians** has been taken up.

Birth centenaries of the great maestros Chembai Vaidyanatha Bhagavathar and Maharajpuram Vishwanatha Iyer are celebrated this year.

We have been conferring annual awards to outstanding percussionists and an Award has been instituted by K. K. Murthy President, Academy of Music, Bangalore in memory of his father under the caption "K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD". The award includes a citation, a cash award, shawl and the title "Mrudanga Kalaa Shiromani". This year the awardee is Vidwan Guruvayar Dorai "PALANI SUBRAMANYA PILLAI AWARD" was initiated by Mrudangam Vidwan Erode Gururajan in 1990. Mridanga Kalaa Shiromani Prof. Trichy Sankaran of Canada came forward to donate this award in 1991 to 1993. This award is being donated by Ramasudha Charities from 1994 and the title "LAYA KALAA NIPUNA" is being conferred on Vidwan Prof R. Visveswaran. Khanjari Kalaa Shiromani H. P. Ramachar has donated for the H. Puttachar Memorial Award to be presented to a deserving talented artist in the mid-age group(of having crossed the youth but not reached the age of 60's). Vidwan M. T. Rajakesari gets this award this year.

Since the inception of the Centre, despite several financial constrainst, the Centre has managed to bring out several publications.

Dr. Sreedevi and Dr. H. K. Chandrasekhar of USA, have created an endowment to organised the HCK Bhatta Memorial Lecturers, some of which the already been released as monographs. The Centre conducted several Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts by acknowledged scholars and outstanding exponents. These have been received well by the erudite and the lay alike.

Several concerts were also organised to supplement these activities. The Centre has undertaken several projects and the SEMINARS participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter "PERCUSSIVE ART" is a medium through which our activities are published. Documenting eminent artistes has been taken up and four artistes have already been covered. Ramasudha Charities have been sponsoring this item.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge our academic contents of the activities and we have successfully conducted Study Circles, Seminars, Lecture Demonstrations etc. Govt. of India, Sangeet Natak Academi, New Delhi have been very kind in assisting the Centre with their grants. The State Govt. have supported with their grants. We are deeply obliged to all these bodies. Our sponsorers and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. We are particularly grateful to U.D.N. Rao our Patron-in- Chief. Our thanks to M. R. Doraiswamy Iyengar, Chairman for the whole hearted support. V. Krishnan, our Patron has been our perennial support in augmenting our finances. We have the guidance of our President Justice Nittoor Sreenivasa Rau in all our activities. Members of our various committees extended support in all our endeavours. Advertisers, Donors and Sponsors have been extending their co-operation. We the support of these connoisseurs, we hope to do better. We convey our gratitude to all our previous office bearers for their invaluable help and support. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

Bangalore K. Venkataram
Executive Director

PERCUSSION ENSEMBLE OF PERCUSSIVE ARTS CENTRE

Indian music had identified several percussion instruments which largely accompanied different forms of musical expressions. The Sociobiological necessity of percussions in music, is a fact established of late, but the ancient Indian musicians had identified and immortalised the necessity of percussions at the rim of folk-lore and classical overtones.

The Indian percussion instruments could be segmented and applied in different demographic and social situations such as folk-lore, temple rituals and indoor classical concerts where each form had its own charm and methodology. For instance, Mridanga, Khanjari, Ghata, Morching (Karnatak) and Pakhwaj, Tabla (Hindustani) are exclusively used in indoor classical concerts, whereas Sammela, Chande, Dolu (Thavi) and Cymbal (Thala) are representative of the folk-lore and temple ritualistic forms. As for the utility, the folklore forms largely remained out of the realm of the classical forms, for they neither had an identifiable shruthi nor a definite set-pattern. Nevertheless the folk-lore sound patterns had a organic amalgamation with the culture that had sustained it and therefore, till recently very few attempts were made to synthesise these two forms of percussion instruments. **Till recently, percussions were considered only for supportive role, and only recently it is recognised that percussions have an independent identity of their own,** as in Western ensembles.

This presentation is under a project of "Professional groups for specified performing arts covering rare forms and other traditional forms for music ensembles-orchestrations". This PERCUSSION ENSEMBLE is planned for presentation cum Video taping/audio-taping for preservation and possible analysis for further innovations and development of these thematic expressions. This is an attempt of blending these hitherto different forms of percussion where the charm of folklore is not dispensed at the cost of tone value. To drive this idea home, table tarang had been included in the ensemble where rhythm and melody are given the requisite priorities. For the first time, Gethu Vadya, an ancient stringed percussion instrument is included, unlike others Gethu Vadya is the only stringed percussion instrument, a shruthi vadya and a taala vadya. The other instruments used differ in sound, their timbre, texture, and attempt to strike a balance between classical norms and in giving an independent identity to these instruments. The artistes conditioned mainly to classical music are **attempting to look beyond into new rhythmic areas and innovations-adventures.** This earnestness had to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments.

Future attempts include innovations into electronic instruments and computerised music etc. Some instruments practiced by other backward community members are also put to use.

LAYA VRUSHTI

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to exclusively present some of the innovative thoughts mentioned earlier. In three parts, Laya Vrushti presents an innovatory item LAYA SAMMILAN, followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a step towards the identification of the independent personality of each instruments.

This was released by "Sangeetha" Master recording Co, Madras.

PALANI SUBRAMANYA PILLAI

Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, belonged to a tribe of great giants in the field of Mrudangam and Kanjira, He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique bani or style, characterised by sunaadam, the beautiful sycronization of the right and left sides (valanthalai and thoppi) of the instrument. He was the appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962.

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALAA NIPUNA in the THAALAVAADYOTHSAVA organised by the Percussive Arts Centre. This award, donoted by Smt. Sudha R. Rao and Dr. A. H. Rama Rao of Ramasudha Charities, is presented to **Vidwan Prof. R. Visveswaran.**

RAMSUDHA CHARTIABLE TRUST

RAMSUDHA CHARTIABLE TRUST was started in 1992 with a simple theme **SHARE YOUR JOY WITH OTHERS**. It has a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road Here they have started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samruddhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further They are also involved in helping the Government Highter Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Its trustees have contributed financially to the well known educational and cultural institutions in no small measure. They have donated to recent earthquake relief; houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the **PALANI SUBRAMANYA PILLAI AWARD** to be presented to Vidwan **Prof. R. Visveswaran** for the year 1996.

PROF. R. VISWESWARAN

Born in 1930 as the fourth son of Sri B. Ramaih and Smt. Varalakshmi, VisWeswaran is a well known Veena Virtuoso of the front rank. An **A TOP GRADE** artist of AIR he has a highly individualistic style of his own in Veena. Viweswaran received intital training in Vocal music from his elder brother R, Seetaram and began his concert career as a prodigy in Vocal at the age of nine. He is **Self-taught** in Veena playing techniques. His is the Gayaki-style in Veena. He is a "Four-in-one phenomenon" Vainika, Gayaka, Vaggeyakara and Musicologist. A staunch and uncompromising Purist and Traditionalist he has been featured in National programmes of music by AIR & DD, National Channels, BBC, etc. Among the numerous honours and felicitations he has received, "Sangeetha Sarvabhauma", "Ganakala Bhushana" are noteworthy. An MA in Indology he served the Mysore University as Professor and Head of Music. Viweswaran receives the Palani Subramanya Pillai Award this year.

H. PUTTACHAR

Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and according a pride of place in the Carnatic concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddale under the guidance of his father Honnachar. He learnt vocal, harmonium and violin from Chickanna. Then he learnt tabla from Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T. Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja. Karnataka Sangeetha Nataka Academy felicitated him with the award.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khanjari player-son H.P. Ramachar. This award will be presented annually, to a middle aged versatile musician in recognition of the contribution to the field of carnatic music. Vidwan M.T. Rajakesari gets this award for 1996.

LAYA KALA NIPUNA H. P. RAMACHAR

Vidwan H. P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR has been a byword for the Khanjira play. Hailing from a family of Yakshgana artists he started learning mridanga from his father. However, he was attracted towards Khanjira and become an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Bala Vidwan'.

Ramachar has the credit of accompanying almost all the doyens of Carnatic Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. he has also participated in the percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar has added new dimensions to the Khanjira - play with his innovative approach and creative imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was note worthy.

Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Madhuri" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among them, the Kannada Rajyotasava Award, PAC's Palani Subramanya Pillai Award and the title "Laya Kala Nipuna and prestigious "K. Puttu Rao Memorial Palghat Mani Iyer Award" and the title "Khanjari Kalaa Shiromani" need special mention.

Ramachar has instituted "H. Puttachar Memorial Award" (an award in memory of his father H. Puttachar) to be awarded to a middle aged versatile musician. This award is presented to **Vidwan M. T. Rajakesari** this year.

M. T. RAJAKESARI

Born in March 1953 to Sri Radhakrishna and Smt Jayalakshmi who learnt veena & vocal and initiated interest Rajakesari in music. Rajakesari underwent training under K. S. Gopala Rao and later under Karaikkudi R. Mani. He got recognition for his talent early and secured several prizes including the Best Mrudangam artist award of Bangalore Gayana Samaja (1975), Best Junior artist award of Madras Music Academy (1985). Clarity in strokes, lively play and active support to the Main artists are his noteworthy features. He is keen on maintaining the Vaadya Dharma of the Mrudanga. He is served the AIR Dharwad and now a staff artist at Bangalore. He has participated in Radio Sangeeth Sammelan & National programme of DD. He has toured Britain & USA on concert and teaching assignments. Has accompanied several senior artists in the field. He received the H. Puttachar Memorial Award this year.

PALGHAT MANI IYER

Born in 1912 of Smt. Anandambal and Sri. Tiruvilvamalai R, Sesha Bhagavatar, a well-known musician, at Pazhayalur, Mani Iyer had his first lessons in Mridangam, when he was nine years old, from Sathapuram Subbier and later under Sri Viswanatha Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later of Sri Rama Bhagavatar, Ennappadam Venkatarama Bhagavatar and for Chembai Vaidyanatha

Bhagavatar. With the last, he had a successful all- India tour. His debut was in the Music Academi when he was only 14 years of age. Iyer came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurti Pillai; there has hardly been a musician who did not covet having him accompany on Mridangam; Mani Iyer trained a large number of pupils and became the foremost Mrudangist of the time. He received Presidential Award for Carnatic Instrumental in 1956. He was invited in 1965 to participate in the Common Wealth Music Festival in London and in the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam the very art of playing which the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67.

This Art Centre has been named after Palghat Mani Iyer, Sri. K.K. Murthy, President, Academy of Music, Bangalore has Instituted the K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD. Noted mrudanga Vidwan GURUVAYUR DORAI gets this Award this year.

SRI K. PUTTU RAO

Sri. K. PUTTURAO, one of the leading advocates of Mysore was a great connoisseur of music and admirer of the great Violin maestro Mysore T. Chowdiah. He was the President of the prestigious Bidaram Krishnappa Rama Mandiram with T. Chowdiah as Secretary for a number of years. He was on the Board of national Institute of Engineering and served on various Co-operative institutions as President, Vice President, Director, etc.

In his fond memory, his son K.K. Murthy has been donating the prestigious Palghat Mani Award to an eminent percussion artist. Noted mridanga Vidwan Guruvayur Dorai is receiving this award this year.

SRI K.K.MURTHY

Born in 1933, son of K.Puttu Rao, K.K.Murthy a Science graduate is a Congress-I activist since 1970. Murthy served as Managing Director of Karnataka Film Industry Development Board between 1972 and 1975, as Chairman of the Dasara Cultural Committee of the Govt of Karnataka in 1972-74, as Chairman of the Bangalore Development Authority in 1981-83. Murthy was the Chairman of the Karnataka Journal Publications, Pvt Ltd running four (2 Dailies and 2 Weeklies) Publications, Times of Deccan, Mujane, Prajaprabhutva and Chitramanjari. He served on various Boards in Karnataka as Director, Member etc K.K.MURTHY is the brain behind building the internationally known monumental Chowdiah Memorial Hall, the only one of its kind, the violin shaped A.C. Auditorium.

Murthy has been donating the prestigious K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD to an eminent percussionist.

GURUVAYUR DORAI

Born on 2.7.35 in a Musical family Dorai received training under eminent Vidwans Palghat Subba Iyer and Palani Subramania Pillai. He made his debut with the legendary maestro Chembai at the age of 8. He has accompanied leading artists of the past and present for the last 50 years and has performed in National programmes of AIR and DD.

Dorai had a series of concert tours abroad in Malaysia, Singapore, USSR, Hungary, France, Britain, W. Germany, Canada & USA, Gulf countries, South Africa etc. He has performed in several prestigious festivals including Festivals of India-USSR, USA, He has to his credit several recordings with leading maestros and solo discs in France, W. Germany & India. He serves in faculties of several Universities abroad in visiting positions. He has received several Awards including Kalaimamani of Tamilnadu, Tal Vilas by Sursingar Samsad, Bombay. Dorai receives the K. Putta Rao Memorial Palghat Mani Award this year.

Ph : 6630079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 560 011.

**15ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ -
ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ**

ಹಾಗೂ

ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

27-5-96 ರಂದು ಸೋಮವಾರ ಸಂಜೆ 5 ಗಂಟೆಗೆ
ಯವನಿಕಾ ಸಭಾಂಗಣದಲ್ಲಿ

ಶ್ರೀ ಅ.ರಾ. ಚಂದ್ರಹಾಸ ಗುಪ್ತ, ಭಾ.ಆ.ಸೇ.,
ಕಾರ್ಯದರ್ಶಿಗಳು, ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆ,
ಕರ್ನಾಟಕ ಸರ್ಕಾರ

ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸಿ

"ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ" ಯನ್ನು
(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು
ಡಾ|| ಎ.ಹೆಚ್. ರಾಮರಾವ್ ರಾಮಸುಧಾ
ಚ್ಯಾರಿಟಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಪ್ರೊ|| ಆರ್. ವಿಶ್ವೇಶ್ವರನ್

ಅವರಿಗೆ ನೀಡುವರು

ಶ್ರೀ ಎನ್.ಎಸ್. ಕೃಷ್ಣಮೂರ್ತಿ

ಮಾಜಿ ನಿರ್ದೇಶಕರು, ಆಕಾಶವಾಣಿ, ಬೆಂಗಳೂರು
ಇವರು ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ನೆನಪಿನ ಸಂಚಿಕೆಯನ್ನು
ಬಿಡುಗಡೆ ಮಾಡುವರು

ಸಮಾರಂಭದ ನಂತರ ವಿದ್ವಾನ್ ಪ್ರೊ|| ಆರ್.
ವಿಶ್ವೇಶ್ವರನ್‌ರವರಿಂದ ವೀಣೆ, ಎಂ.ಟಿ.
ರಾಜಕೇಸರಿ(ಮೃದಂಗ), ಎಂ.ಎ. ಕೃಷ್ಣಮೂರ್ತಿ (ಘಟ)

ಲಯವಿದ್ವಾಂಸರ ಆಯ್ದ ಭಾವಚಿತ್ರಗಳ ಪ್ರದರ್ಶನ -
ಕೃಪೆ : ಎನ್. ಸುಂದರ್‌ರಾಜ್

Ph : 6630079

PERCUSSIVE ARTS CENTRE (Regd.)

183, 8th Cross, 2nd Block, Jayanagar,
Bangalore - 11

**15th THAALAVAADYOTHSAV '96
INAUGURAL FUNCTION**

&

**PALANI SUBRAMANYA PILLAI
AWARD**

Sri A.R. CHANDRAHASA GUPTHA, I.A.S.,

Secretary, Kannada & culture,
Govt of Karnataka

will inaugurate and present the

**PALANI SUBRAMANYA PILLAI
AWARD**

(Donated by smt. Sudha Rao & Dr. A.H.
Rama Rao of Ramasudha Charitable Trust)

to

VIDWAN prof. R. VISWESWARAN

Sri N.S. KRISHNAMURTHY

(Former station Director, All India Radio)

will preside and release the Souvenir
on Monday the 27th May 1996 at 5-00 p.m.
at YAVANIKA, State Youth Centre,
Nrupathunga Road, Bangalore-560002

Followed by Veena recital by vidwan
Prof. R. Visweswaran

M.T. Rajakesari (Mrudanga),
M.A. Krishnamurthy (Ghata)

Exhibition of select photographs of Laya
Vidwans (Courtesy ; N. Sunderraj)

Ph : 6630079

ಪರ್ಕಸ್ಪಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 560 011.

15ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ '96

**ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ
ಪ್ರದಾನ ಸಮಾರಂಭ**

28-5-96 ರಂದು ಮಂಗಳವಾರ ಸಂಜೆ 5 ಗಂಟೆಗೆ
ಯವನಿಕಾ ಸಭಾಂಗಣದಲ್ಲಿ

ಶ್ರೀ ಐ.ಎಂ. ವಿಠಲಮೂರ್ತಿ, ಭಾ.ಆ.ಸೇ.,
ನಿರ್ದೇಶಕರು, ಕೃಷಿ ಮಾರಾಟ ಮಂಡಳಿ

"ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ" ಯನ್ನು
(ಲಯ ಕಲಾ ನಿಪುಣ, ಖಂಜರಿ ಕಲಾ ಶಿರೋಮಣಿ
ಹೆಚ್. ಪಿ. ರಾಮಾಚಾರ್ ಅವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಎಂ.ಟಿ. ರಾಜಕೇಸರಿ
ಅವರಿಗೆ ನೀಡುವರು

ಶ್ರೀ ಎಸ್. ಕೃಷ್ಣಮೂರ್ತಿ
ಮಾಜಿ ನಿರ್ದೇಶಕರು, ಆಕಾಶವಾಣಿ

ಇವರು ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ಕಲಾಕೇಂದ್ರದ ಪ್ರಕಟಣೆ
ಬಿಡುಗಡೆ ಮಾಡುವರು

ಸಮಾರಂಭದ ನಂತರ ವಿಶೇಷ ಸಂಗೀತ ರೂಪಕ
"ಸುಗಮ ಸಂಗೀತದಲ್ಲಿ ಲಯ" -
ಶ್ರೀ ಎಸ್. ಬಾಲಿ ಮತ್ತು ವೃಂದದವರಿಂದ
(ಹೆಚ್.ಸಿ.ಕೆ. ಭಟ್ಟ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ)

Ph : 6630079

PERCUSSIVE ARTS CENTRE (Regd.)

183, 8th Cross, 2nd Block, Jayanagar, Ban-
galore - 11

15th THAALAVAADYOTHSAV '96

H. PUTTACHAR MEMORIAL AWARD

Sri I.M. VITTALA MURTHY, I.A.S.,
Director, Agricultural Marketing Board

will present the

H. PUTTACHAR MEMORIAL AWARD

(Donated by Laya Kalaa Nipuna, Khanjari
Kalaa Shiromani, H.P. Ramachar)

to

VIDWAN M.T. RAJAKESARI

Sri S. KRISHNAMURTHY
(Former Station Director, All India Radio)

will preside and release the publication of
the Art Centre

on Tuesday, the 28th May 1996 at 5-00 p.m.
at YAVANIKA, State Youth Centre,
Nrupathunga Road Bangalore - 560 002

followed by Special Music feature
Laya in Sugama Sangeetha by
Sri S. Bali & Party
(H.C.K. Bhatta Memorial programme)

Ph : 6630079

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

183, 8ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ
ಬೆಂಗಳೂರು - 560 011.

15ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ -

ಸಮಾರೋಪ ಸಮಾರಂಭ

ಹಾಗೂ

**ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಘಾಟ್ ಮಣಿ
ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ**

31-5-96 ರಂದು ಶುಕ್ರವಾರ ಸಂಜೆ 6.00 ಗಂಟೆಗೆ
ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಸನ್ಮಾನ್ಯ ಎಂ.ಪಿ. ಪ್ರಕಾಶ್

ಪಂಚಾಯತ್ ರಾಜ್ ಮತ್ತು ಗ್ರಾಮೀಣ ಅಭಿವೃದ್ಧಿ ಸಚಿವರು

**"ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಘಾಟ್
ಮಣಿ ಪ್ರಶಸ್ತಿ" ಯನ್ನು**

(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಜಿಕ್‌ನ ಅಧ್ಯಕ್ಷ ಶ್ರೀ ಕೆ.ಕೆ.
ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಗುರುವಾಯೂರ್ ದೊರೈ

ಅವರಿಗೆ ನೀಡುವರು.

ಪದ್ಮಶ್ರೀ ಲಾಲ್‌ಗುಡಿ ಜೆ. ಜಯರಾಮನ್
ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ಸಮಾರೋಪ ಭಾಷಣ ಮಾಡುವರು

ಸಮಾರಂಭದ ನಂತರ ನೈವೇದಿ ಸಂತಾನ ಗೋಪಾಲನ್
(ಗಾಯನ) ಮೈಸೂರು ಎಂ. ನಾಗರಾಜ್ (ಪಿಟೀಲು),
ಗುರುವಾಯೂರ್ ದೊರೈ (ಮೃದಂಗ) ಮತ್ತು
ಹೆಚ್.ಪಿ. ರಾಮಾಚಾರ್ (ಖಂಜರಿ)
(ಕೃಪೆ : ಶ್ರೀ ವಿ. ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆ)

Ph : 6630079

PERCUSSIVE ARTS CENTRE (Regd.)

183, 8th Cross, 2nd Block, Jayanagar, Ban-
galore - 11

15th THAALAVAADYOTHSAV '96 VALEDICTORY FUNCTION

&

**K. PUTTU RAO MEMORIAL PALGHAT
MANI AWARD**

Hon'ble Sri M. P. PRAKASH

(Minister for Panchayat Raj & Rural
Development.)

will Present the

**K. PUTTU RAO MEMORIAL PALGHAT
MANI AWARD**

(Donated by Sri K.K. Murty, President,
Academy of Music, Bangalore)

to

VIDWAN GURUVAYUR DORAI

Padmashri LALGUDI G. JAYARAMAN

will preside and deliver the Valedictory address

on Friday the 31st May 1996 at 6-00 p.m. at
Chowdaiah Memorial Hall, Bangalore.

Followed by Vocal recital of Neyveli
Santhanagopalan, Mysore M. Nagaraj (Violin)

Guruvayur Dorai (Mridanga) &
H.P. Ramachar (Khanjari)

(Courtesy : V. Krishnan,
Parthasarathy Swamy Sabha)

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ.)

(ತಾಳವಾದ್ಯ ಕಲಾ ಕೇಂದ್ರ)

183, 8 ನೇ ಅಡ್ಡರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು - 560011

15 ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ

ಕಾರ್ಯಕ್ರಮ (ಬದಲಾವಣೆಗೊಳಪಟ್ಟು)

27 - 5 - 1996 ರಿಂದ 30 - 5 - 1996 ರವರೆಗೆ

" ಯವನಿಕ ಸಭಾಂಗಣ " ದಲ್ಲಿ ನೃಪತುಂಗ ರಸ್ತೆ, ಬೆಂಗಳೂರು

31.5.96 ರಂದು ಚೌಡಯ್ಯ ಸ್ಮಾರಕಭವನದಲ್ಲಿ

27 - 5 - 1996
ಸೋಮವಾರ

5 ಗಂಟೆಗೆ ಉದ್ಘಾಟನೆ. " ಪಳನಿ ಸುಬ್ರಹ್ಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ " ಪ್ರದಾನ
ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಹಾಗೂ ಡಾ || ಎ.ಎಚ್. ರಾಮರಾವ್, ರಾಮಸುಧಾ
ಚಾರಿಟಬಲ್ ಟ್ರಸ್ಟ್ ಕೊಡುಗೆ) ಹಾಗೂ 'ಲಯ ಕಲಾ ನಿಪುಣ' ಬಿರುದು
ಪ್ರೊ || ಆರ್. ವಿಶ್ವೇಶ್ವರನ್‌ರವರಿಗೆ ನೀಡಿಕೆ. ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ
ಪ್ರೊ || ಆರ್. ವಿಶ್ವೇಶ್ವರನ್ (ವೀಣಾವಾದನ), ಎಂ.ಟಿ. ರಾಜಕೇಸರಿ (ಮೃದಂಗ),
ಎಂ.ಎ. ಕೃಷ್ಣಮೂರ್ತಿ (ಘಟ)

28 - 5 - 1996
ಮಂಗಳವಾರ

5 ಗಂಟೆಗೆ : ಹೆಚ್. ಪುಟ್ಟಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ
(ಲಯ ಕಲಾ ನಿಪುಣ, ಖಂಜರಿ ಕಲಾಶಿರೋಮಣಿ ಹೆಚ್. ಪಿ. ರಾಮಚಾರ್ ಕೊಡುಗೆ)
ವಿದ್ವಾನ್ ಎಂ. ಟಿ. ರಾಜಕೇಸರಿ ಅವರಿಗೆ ನೀಡಿಕೆ, ಪ್ರಕಟಣೆ ಬಿಡುಗಡೆ
ಹೆಚ್. ಸಿ. ಕೆ. ಭಟ್ಟ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಪೆ : ಡಾ || ಶ್ರೀದೇವಿ ಮತ್ತು
ಡಾ || ಹೆಚ್.ಕೆ. ಚಂದ್ರಶೇಖರ್ USA)
ಸಂಗೀತ ರೂಪಕ "ಸುಗಮ ಸಂಗೀತದಲ್ಲಿ ಲಯದ ಪಾತ್ರ " ಎಸ್. ಬಾಲಿಯವರಿಂದ.
ಭಾಗವಹಿಸುವವರು : ಸಿ. ಅಶ್ವಥ್, ಪೈ.ಕೆ. ಮುದ್ದುಕೃಷ್ಣ, ರತ್ನಮಾಲ ಪ್ರಕಾಶ್
ಮತ್ತು ಮಾಲತಿ ಶರ್ಮ (ಗಾಯನ) ಎಸ್. ಬಾಲಿ, ಡಿ. ದೇವಾಂಬು, ಕಶ್ಯಪ್,
ಎನ್.ಎಸ್. ಪ್ರಸಾದ್ ಮತ್ತು ಎನ್.ಎಸ್ ಮುರಳೀಧರ (ವಾದ್ಯ ಸಂಗೀತ),

ಶಾಂತಲ ಸೌಂಡ್ ಸಿಸ್ಟಮ್ (ಧ್ವನಿವರ್ಧಕ), ಸುಗಮ ಸಂಗೀತದ ಬಗ್ಗೆ ಪರಿಚಯ
ಸಿ. ಅಶ್ವಥ್‌ರವರಿಂದ

29-5-1996
ಬುಧವಾರ

5 ಗಂಟೆಗೆ : ಲಯ ವಿನ್ಯಾಸ ವಾಲಯಪಟ್ಟಿ ಎಸ್. ಮಲರ್ ವಣ್ಣನ್ (ಡೋಲು),
ಯೋಗರಾಜ್ (ಮೃದಂಗ), ಪಾಪನಾಶಂ ಸೇತುರಾಮನ್ (ಖಿಂಜರಿ)
ವಿಚಾರ ಗೋಷ್ಠಿ: ಚೆಂಬೈ ವೈದ್ಯನಾಥ ಭಾಗವತರ್ ಜನ್ಮ ಶತಾಬ್ಧಿ, ಪ್ರಕಟಣೆ ಬಿಡುಗಡೆ

ಎಂ. ವೆಂಕಟೇಶಾಚಾರ್ (ಗಾಯನ), ಎಸ್.ವಿ. ನಾರಾಯಣ್ (ಪಿಟೀಲು),
ಲಯಲಹರಿ, ಅಯ್ಯನಾರ್ ಕಲಾಶಾಲೆಯ ತಾಳವಾದ್ಯವೃಂದದೊಂದಿಗೆ.

30-5-1996
ಗುರುವಾರ

5 ಗಂಟೆಗೆ : ಆರ್.ಕೆ. ಶ್ರೀ ಕಂಠನ್‌ದತ್ತಿ ಕಾರ್ಯಕ್ರಮ ವಿಚಾರ ಗೋಷ್ಠಿ :
ಮಹಾರಾಜಪುರಂ ವಿಶ್ವನಾಥ ಅಯ್ಯರ್ ಜನ್ಮ ಶತಾಬ್ಧಿ ಪ್ರಕಟಣೆ ಬಿಡುಗಡೆ

ಮಹಾರಾಜಪುರಂ ಎಸ್. ಶ್ರೀನಿವಾಸನ್ (ಗಾಯನ)
[ಮಹಾರಾಜಪುರಂ ವಿಶ್ವನಾಥ ಅಯ್ಯರ್ ಟ್ರಸ್ಟ್ ಕೊಡುಗೆ]
ಎಮ್.ಎಸ್. ಗೋವಿಂದ ಸ್ವಾಮಿ (ಪಿಟೀಲು). ಎ.ವಿ. ಆನಂದ್ (ಮೃದಂಗ)
ಆರ್.ಎ. ರಾಜಗೋಪಾಲನ್ (ಘಟ)

31-5-1996
ಶುಕ್ರವಾರ

ಚೌಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ
6 ಗಂಟೆಗೆ : ಕೆ. ಪುಟ್ಟುರಾವ್ ಸ್ಮಾರಕ ಫಾಲಫಾಟ್‌ಮಣಿ ಪ್ರಶಸ್ತಿ ನೀಡಿಕೆ
(ಅಕಾಡೆಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್, ಬೆಂಗಳೂರು ಇದರ ಅಧ್ಯಕ್ಷ
ಶ್ರೀ ಕೆ.ಕೆ. ಮೂರ್ತಿ ಅವರ ಕೊಡುಗೆ)
ವಿದ್ವಾನ್ ಗುರುವಾಯೂರ್ ದೊರೆ ಅವರಿಗೆ. ಸಮಾರೋಪ.

ನೈವೇಲಿ ಸಂತಾನ ಗೋಪಾಲನ್ (ಗಾಯನ), ಮೈಸೂರು
ಎಂ. ನಾಗರಾಜ್ (ಪಿಟೀಲು), ಗುರುವಾಯೂರ್ ದೊರೆ (ಮೃದಂಗ),
ಹೆಚ್.ಪಿ. ರಾಮಚಾರ್ (ಖಿಂಜರಿ)

ಕೃಪೆ] ವಿ. ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭಾ.

ಲಯ ವಿದ್ವಾಂಸರ ಆಯ್ದ ಭಾವ ಚಿತ್ರಗಳ ಪ್ರದರ್ಶನ - ಯವನಿಕಾದಲ್ಲಿ (ಎಸ್. ಸುಂದರರಾಜ್, ಇಂಡಿಯನ್
ಫೋಟೋಗ್ರಫಿ - ಸಂಪಾದಕರು, ಹಾಗೂ ವ್ಯವಸ್ಥಾಪಕ ಸಂಪಾದಕರು, ಫಿನಿಕ್ಸ್ ಅವರ ಕೃಪೆ)

PERCUSSIVE ARTS CENTRE (REGD.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560011.

15TH ANNUAL THAALAVAADYOTHASAV

Programme (Subject to alterations)

**27-5-1996 to 30-5-1996 at YAVANIKA, Nrupathunga Road.
and 31.5.96 at CHOWDIAH MEMORIAL HALL**

**27-5-1996
MONDAY**

5PM: Inauguration and Presentation of
Palani Subramanya Pillai Award (Donated by: Smt. Sudha Rao
and Dr. A.H.Rama Rao of Ramasudha Charities) and title
Laya Kalaa Nipuna to Vidwan **Prof R. Visweswaran**
Release of Souvenir

Veena recital by Prof R Visweswaran,
M.T. Rajakesari (Mrudanga). M.A. Krishna murthy (Ghata)

**28-5-1996
TUESDAY**

5 P.M. Presentation of **H. Puttachar Memorial Award**
(donated by Laya Kalaa Nipuna, Khanjari Kalashiromani
H.P. Ramachar) to **Vidwan M.T. Rajakesari**

H.C.K. Bhatta Memorial Programme: (couresy :Dr. Sridevi &
Dr. H.K. Chandrashekar, USA) : Special Musical feature
"Laya in Sugama Sangeetha" Presented by S. Bali.
Participants: C. Aswath Y.K. Muddukrishna, Ratnamala Prakash
& Malathi Sharma (Vocals), S. Bali, D. Devambu, Kashyap,
N.S. Prasad, & N.S. Muralidhar (Orchestra),
M/S Shantala Sound System,
Introduction to Sugama Sangeetha by C. Aswath

**29-5-1996
WEDNESDAY**

5 P.M. Laya Vinyasa: Valayapatti S. Malarvannan (Dolu),
R. Yogaraj (Mrudanga) Papanasam Sethuraman (Khanjari),

Symposium on **CHEMBAI Vaidyanatha Bhagavathar**
Birth Centenary Release of publication.

M.Venkatesh Achar (Vocal), S.V. Narayan (Violin),
Supported by **Laya Lahari** Percussion Ensemble of Ayyanar
College of Music, Bangalore

30-5-1996
THURSDAY

5 p.m. **R.K. Srikantan Endowment** Programme:
Symposium on **MAHARAJAPURAM Viswanatha Iyer -**
Birth Centenary Release of Publication

Maharajapuram S. Srinivasan (Vocal)
[Courtesy: Maharajapuram Viswanatha Iyer Trust],
M.S. Govindaswami (Violin), A.V. Anand, (Mrudanga).
R.A. Rajagopalan (Ghata)

31-5-96
FRIDAY

at **CHOWDIAH MEMORIAL HALL**

6 p.m. M. Presentation of
K. Puttu Rao Memorial Palghat Mani Award
(donated by Sri K.K. Murthy, President, Academy of Music,
Bangalore) to **Vidwan Guruvayur Dorai** & Valedictory function.

Neiveli Santhanagopalan (Vocal), Mysore M. Nagaraj (Violin)
Guruvayur Dorai (Mrudanga), H.P. Ramachar (Khanjar)
(Courtesy: **V. Krishnan, Parthasarathi Swami Sabha**)

Display of Select Photographs of Laya Vidwans at Yavanika,
Ground Floor Lounge Courtesy: Sri N. Sunderraj, Editor,
Indian Photography Cinematography and Managing
Editor "PHOENIX"

BIRTH CENTENARY CELEBRATIONS

CHEMBAI VAIDYANATHA BHAGAVATAR (1896-1974)

Born on 1st September 1896 as the eldest son of Chembai Anantha Bhagavatar, a Vocalist and Violin Vidwan, Chembai belonged to the family of Chakra Tanam Subbier. He learnt music under his father whom he began to accompany in concerts even in his ninth year. He practised also on the violin and the flute. He began to give regular musical concerts from his fifteenth year, and has been honoured in many Samsthanams. He was devout and austere in habits and was well known for his ringing voice. Assisted by younger brother, Subrahmanya Bhagaveatar, he enjoyed a long, unbroken and successful career as one of the leading vocalists in the field. Recieved the **Sangeetha Kalanidhi** title of Madras Musci academy in 1951. Recepiant of several honours like Padmabhusan, Sangeet Natak Academi Award etc.

BIRTH CENTENARY CELEBRATIONS

MAHARAJAPURAM R. VISWANATHA IYER (1896-1970)

Born on the 15th of September, 1896, in the village of Maharajapuram in Tanjore District, son of Brahmasri Ramayyar who was proficient in Carnatic Music. Exhibited his musical gifts at a very early age, Viswanatha Iyer underwent 'Gurukulavasa' under Sangite Kalanidhi Umayalpuram Sri Swaminatha Iyer, and Palani Sri Rangeppayyar, a music and ghatam vidwan. He had to his credit a musical career extending over a period of thirty years. He had been honoured by several states including Mysore and Travancore. He was noted for his fine Kalpana and Raga-alapana. Prominent among his disciples is Rajyasevanirata Sri Semmangudi Srinivasa Iyer.

Recived the **Sangeetha Kalanidhi** title of Madras Musci academy in 1945. Recepiant of several honours like Sangeet Natak Academi Award etc.

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

Bangalore.

Some of the Programmes Organised so far

PALGHAT MANI MEMORIAL LECTURES

- | | | |
|---------|-----|---|
| 30.5.82 | 1. | "Pudukkottai and Tanjore Styles of Mrudangam play" T.Sankaran, Director, Tamil Isai Kalloori, Madras, (Printed in Lecture Jewels Casket) |
| 20.5.83 | 2. | "What is Carnatic Music?" by Dr. V.K.Narayana Menon, Chairman, Sangeet Natak Akademi, New Delhi. (Printed in Lecture Jewels Casket) |
| 27.5.84 | 3. | "Music & Rhythms" by Prof. Ashok Ranade, Bombay, (Printed in Lecture Jewels Casket) |
| 2.6.86 | 4. | "Great Laya Vaadyakaaraas of Karnatak Music " By B.M. Sundaram, Pondicherry (Monograph released) |
| 1.6.86 | 5. | "Science & Art of Traditional Tabala Play" by Pandit Nikhil Ghosh, Bombay (Monograph released - Out of print) |
| 30.5.7 | 6. | "Taala Dasapraana" by Prof. S.R. Janakiraman, Tirupathi (Monograph released) |
| 4.6.88 | 7. | "Indian Tal Heritage & Folklore" by Padmashri Komal Kothari, Jodhpur |
| 29.5.89 | 8. | "Manipuri Taala Systems" By Guru Bipin Sinha, Calcutta assisted by Dharshana Jhaveri, Calcutta (Monograph released) |
| 29.5.89 | 9. | "Comparative Study of Thaalaas in Hindustani Karnatak Systems" by T.V. Gopalkrishnam (Monograph released) |
| 26.5.91 | 10. | Decennial celebrations & Lecture Session: "Laya in Raga " by Prof. R. Visweswaran, "Teaching Methodology" by Dr. Sulchana Rajendran, "Evolution of Mrudangam" by B.M. Sundaram (Booklet released) |
| 26.5.91 | 11. | "Problems of mutual appreciation" of Hindustani and Karnatak music (Booklet released) |
| 30.5.93 | 12. | Symposium on "Veda & Laya" by Prof. T.V. Kuppuswamy (New Delhi) & Prof. S.K. Ramachandra Rao |
| 14.4.94 | 13. | Symposium on "Contribution of Purandaradasa to Karnatak Music" |
| 29.5.95 | 14. | Birth Centenary of Tanjore Vaidyanatha Iyer |

K.PUTTU RAO MEMORIAL PALGHAT MANI AWARDS

- | | | |
|---------|----|----------------------|
| 30.5.83 | 1. | Palghat R Raghu |
| 31.5.84 | 2. | Vellore Ramabhadran |
| 31.5.85 | 3. | C.S. Murugabhoopathy |

- 31.5.86 4. M.S. Ramaiah
- 31.5.87 5. Dr.T.K. Murthy
- 31.5.88 6. Umayalpuram K.Sivaraman
- 31.5.89 7. V. Kamalakara Rao
- 31.5.90 8. Prof. Trichy Sankaran
- 31.5.91 9. T.V. Gopalkrishnan
- 31.5.92 10. Late K.M. Vaidyanathan
- 31.5.93 11. H.P. Ramachar
- 31.5.94 12. Dandamudi Rammohan Rao
- 31.5.95 13. Valayapatti A.R.Subramaniam

PALANI SUBRAMANYA PILLAI AWARDS

- 27.5.90 1. H.P. Ramachar
- 26.5.91 2. R.R. Keshavamurthy
- 27.5.92 3. R.K. Srikantan
- 27.5.93 4. A.V. Anand
- 27.5.94 5. Late Anoor S. Ramakrishna
- 27.5.95 6. T.A.S. Mani

H.PUTTACHAR PRE-PAARANGATH AWARD

- 28.5.95 S.Shankar

H.C.K.BHATTA MEMORIAL LECTURES

- 13.9.84 1. "Role of Laya in Karnatak Music" by A.Subba Rao
- 5.9.85 2. "Reference to Taala Vaadyaas in Kannada Literature"
by B.V.K. Sastry (Monograph released)
- 22.9.86 3. "Psycology of Laya" by Prof.S.K.Ramachandra Rao (Monograph released)
- 14.10.87 4. "Mysore Veena Parampare" Lecture by Dr.V.Doreswamy Iyengar
(Monograph released)
- 5.9.88 5. "Chandassinalli Taala layagalu" by Prof.M. Rajagopalacharya, Udupi
(Monograph released)
- 19.9.89 6. "Thaalaas in Yakshagana" by Hosthota Manjunatha Bhatta
(Monograph released)
- 14.12.90 7. "Contribution of Haridasa to Karanatak Taala System" by Tirumale Sisters.
- 25.9.91 8. Lecture by R.R.Keshava Murthy
- 18.1.92 9. "Music of Musical Trinity" by K.Padmanabhan (Monograph released)
- 13.10.93 10. "World Music" by Prof.R. Visveswaran (Monograph released)
- 14.4.94 11. "Contribution of Purandara Dasa to Karnbatak Music"
by Prof.S.K.Ramachandra Rao

SPECIAL LECTURES, FEATURES Etc.

7.2.83	"References to Percussion Instruments in Sculpture" by B.V.K. Sastry
10.7.83	"Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M.R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyala, Khairagarh.
27.9.83	"Drums of Karnataka" by Late S.Krishnaswamy
16.10.83	"Reference to Taala and Laya in Kannada Literature" by Padma Gurudatt
20.11.83	"Studies in Rhythm-Mrudangam" by A.V.Anand
11.12.83	"Chapu, Desaadi-Madyaadi Taalas" by Dr. T. Sachidevi
21.8.84	Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada "Art of Playing Mrudangam, Palani Style"
11.12.84	"Studies in Rhythm-Laya in Musical Compositions" by M.S. Sheela
2.12.84	"Laya in Harikatha" by Brahmashri T.S.Balakrishna Sastrigal
23.8.85	"Laya in Veda Mantraas" by Brahmashri B.S.Shivaswamy
19.6.86	"Eka Taala Sabha" by S.Seshagiri Rao on Violin
18.7.86	"Laya in Bharathanatya" by Lalitha Srinivasan and Manu Srinivasan
18.9.86	"Laya in Daasara Krithigalu" by Prof.M.Rajagopalacharya
18.2.87	"Laya in Kirthis of Thyagaraja" by S. Usha Char (U.S.A.)
25.2.87	"Laya in Stage Music" By R. Paramasivan
31.7.87	"Innovations in Taala" by Dr. M. Balamurali Krishna
21.8.87	Satyamurthy Centenary Lecture by Tirumale Sisters
23.1.88	Electronic Tabala by Raja Narayan
21.5.88	"Laya in Neraval" by P.S. Vasantha
13.12.88	"Rhythm Composer" by Balasubramanyam
21.3.89	"Curative aspects of Rhythm" by Vemu Mukunda
25.8.90	"Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander
30.5.90	Lecture Demonstration "Intricacies of Laya" by Lalgudi G. Jayaraman
31.5.90	Birth Centenary of Kanjeevaram Nayana Pillai
27.12.90	125th Jayanathi of Mysore Vasudevacharya
31.12.90	Birth Centenary of Papanasam Sivan
22.3.91	"Thyagaraja Ramayana", - T.N. Padmanabhan
25.5.92 to 31.5.92	Birth Centenary of Panchakshari Gawai
30.3.93	R.K.Srikantan endowment lecture "Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.
23.10.93	Release of 'Asthothara Taala Thiruppagazhs' edited by T. Ekam-baram, Madras by B.V.K. Sastry, Dr. V. Doreswamy Iyengar presided.

- 27.5.94 Release of Audio Casette of compositions of Mysore T. Chowdiah
 27.7.94 Release of Audio cassette of Veena Kinhal
 29.1.95 Release of Audio cassette "Laya Vrushti" Percussion Ensemble of Art Centre
 30.5.95 Birth Centenary of Needamangalam Meenakshisundaram Pillai

SEMINARS AND OTHER ITEMS

- 30.5.85 "Reference to Laya in Kannada Literature" by Ramaa Bennur.
 Tala and Laya in Music" by T.R. Subramanyam, Delhi, (Printed in Lecture
 Jewels Casket)
 31.5.83 "Memories of a Mediocre man" by Late S.Y. Krishnaswamy, ICS
 (Book released)
 26.2.85 to
 27.2.85 International Mini Drum Festival with ICCR at Town Hall.
 31.5.87 Palani Krishna Iyer Commemoration day - Symposium on
 "Terracota Musical Art"
 21.1.88 to
 23.1.88 Pallavi Seminar
 30.5.89 Symposium on "Intricacies of Laya - T.R. Subramanyam, A.V. Anand,
 Calacuta K.S. Krishnamurthy, Nagavalli, Chaired by R.K. Srikantan
 27.5.90 Release of Book "Ashtothara Shatha Taalas" of R. Chandrasekharaiah,
 R.R. Keshavamurthy, Dr. M. Suryaprasad, Bangalore K. Venkataram
 29.5.90 Symposium on Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar.
 Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam
 29.9.90 "Future of Classical Music" Dr. V. Doreswamy Iyengar, R. K. Srikantan
 26.5.92 to
 27.5.92 Seminar on "Problems of mutual appreciation of Karnatak & Hindustani
 Systems of Music"
 16.10.93 to
 17.10.93 Birth Centenary Celebrations of Mayuram Viswanatha Sastry-I, Bangalore
 17.11.93 to
 21.11.93 Birth Centenary Celebrations of Mayuram Viswanatha Sastry-II with
 Bharatiya Vidya Bhavan, Madras Kendra
 23.2.92 to
 24.2.92 Seminar - I on Talavadya - Vibrations, Talavadyaas of different region etc.
 7.2.93 to
 8.2.93 Seminar - 2 on Talavadya - Khanjari & Ghata
 18.11.93 to
 20.11.93 Seminar - 3 on Talavadya - Dolu, Morching & Gethu
 29.5.94 Symposium on "Art and Personality of Mysore T. Chowdiah"

STUDY CIRCLES

- 22.12.88 &
23.12.88 Rare Varnas directed by B. M. Sundaram
- 13.3.89 to
23.3.89 Compositions of Kanaka Dasa directed by R. K. Srikantan
- 20.9.89 to
29.9.89 Compositions of Vadiraja directed by R. K. Srikantan
- 8.11.89 to
14.11.89 Handling of Rare Ragas directed by Late Anoor S. Ramakrishna
- 16-22.1.92 to
13-23.1.93 Abhayaamba Navaavarna Krithis directed by R. K. Srikantan
- 29.5.93 to
2.6.93 Lalgudis' compositions directed by Lalgudi G. Jayaraman
- 28.5.94 Mysore T. Chowdiah's Compositions directed by Late Anoor S. Ramakrishna
- 18-19.10.95 Dikshithar's krithis directed by R. K. Padmanabha
- 6.3.96 Pallavis directed by Prof. T. R. Subramaniam

PUBLICATIONS RELEASED

- 1.6.86 "Great Layavaadyakaaraas of Karnatak Music" of B. M. Sundaram
- 31.5.87 "The Art and Science of Traditional Tabla" by Pandit Nikhil Ghosh (Out of print)
- 1.6.87 "Reference to Taala Vaadyaas in Kannada Literature" by B. V. K. Sastry
- 31.7.87 "TAALA SANGRAHA" Compilation of data for over 1020 Taalas by B. M. Sundaram
- 1.6.88 "Psychology of Laya" by Prof. S. K. Ramachandra Rao
- 1.6.88 "Taala dasa Praanaas" by S. R. Janakiraman
- 4.6.88 Lecture Jewels Casket (Compliation of Palghat Mani Memorial Lecture)
- 29.5.89 "Chandassinalli Taala Layagalu" by Prof. M. Rajagopalacharya
- 30.5.89 "Devotional Music" by Late P. V. Rao
- 31.5.89 "Mysore Veena Parampare" by Dr. V. Doreswamy Iyengar
- 8.5.89 Inaugural address of Taalavadyotsav by Dr. Raja Ramanna (Monography)
- 26.5.91 "Manipuri Taala System" by Guru Bipin Singh and Darshana Jhaveri
- 28.5.91 "Comparative study of Hindustani and Karnatak Tala System"
by T. V. Gopalkrishnan
- 31.5.92 Decennial Celebrations - Lecture session
- 27.5.93 Problems of mutual appreciation of Hindustani & Karnatak Music
Proceedings of Seminar.
- 28.5.95 Music of Musical Trinity by K. Padmanabhan
- 28.5.95 World Music by Prof. R. Viswswaran
- 29.5.95 Monograph on Meenakshisundaram Pillai
- 31.5.95 Monograph on on Tanjore Vaidyanatha Iyer

REPORT FOR THE PERIOD 1995-1996

Founded in 1981 as "Palghat Mani Iyer memorial Art Centre" to promote the interests of Percussive Arts and highlight the role of Laya in Music, this was registered as "Percussive Arts Centre" in August 1985, as a purely non-commercial, non-profit Cultural Organisation.

Members of Arts Centre include the Founder Members and the Members of the Reception and other Sub-committees. Programmes are being organised to emphasise the role of Laya and Thaala in concerts, intended to educate the intelligent listeners on better appreciation of these aspects. The focus of all the activities is the annual THAALAVAADYOTHSAVA (Percussive Arts Festival cum Conference). K. PUTTU RAO MEMORIAL PALGHAT MANI IYER AWARD created by Sri. K.K. Murthy, President, Academy of Music, Bangalore and PALANI SUBRAMANYA PILLAI AWARD donated by Smt. Sudha R.Rao and Dr. A.H. Rama Rao of Ramasudha Charitable Trust are the two important contents of this Festival-cum-conference. Veteran percussionist H.P. Ramachar has come out with a donation for MRUDANGA KALA RATHNA H. PUTTACHAR MEMORIAL AWARD to be presented to a versatile middle aged artist in recognition of the merit and to provide encouragement to that group of artists who have passed the Youth Stage and yet to reach the veteran age. Several other programmes are intended to enlighten the scope of the role of Laya in Music. Thavil (Dolu) **Valayapatti A.R. Subramaniam** was presented the K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD by Dr. K. Kasturirangan, Chairman, ISRO. PALANI SUBRAMANYA PILLAI AWARD was presented to the noted Mrudangam artiste Vidwan **T.A.S. Mani** by Lalitha Naik, Minister for Kannada & Culture, Govt. of Karnataka. Vidwan **S. Shankar** received the H. PUTTACHAR MEMORIAL AWARD from Dr. K.R. Ramachandran, Former Secretary to Govt. of Karnataka.

Birth Centenaries of the great Thavil maestro **Needamangalam Meenakshi Sundaram Pillai** and the great Mridangam maestro **Tanjore Vaidyanatha Iyer** were celebrated; Monographs on them by B.M. Sundaram were released. N.S. Krishnamurthy, former station Director, AIR, Bangalore, H. Kamalanath, President, Bangalore Gayana Samaja and others participated.

Several Programmes were conducted under the Talent Promotion scheme under Inter state cultural Exchange of Classical Musicians. Monthly $1\frac{1}{2}$ hour programme including Raga, Thana & Pallavi are regularly held. The Youth forum of the Arts Centre organised special listening sessions in addition to other programmes.

Video Documentaries of eminent artists have already been on our anvil. Veterans Thitte Krishna Iyengar, R.K. Srikantan, Dr. V. Doreswamy Iyengar and late Anoor S. Ramakrishna have already been covered; this scheme is subsidised by Smt Sudha R.Rao & Dr. A.H. Rama Rao of Rama Sudha Charitable Trust.

The Art centre has also been publishing the **newsletter PERCUSSIVE ART** quarterly carrying authentic notations of select compositions and events concerning the Percussive Arts. Sangeet Natak Akademi, New Delhi Government of India - Ministry of HRD - Dept. Of Culture, the Directorate of Kannada & Culture - Government of Karnataka have helped us with their grants-in-aid. We are particularly indebted to Sri. Y.K. MudduKrishna, who has taken over as Director, Kannada & Culture and Sri A.R. Chandrasaha Gupta who has taken over as Secretary, Kannada and Culture. The Art Centre welcomes them heartily. Dr. Sreedevi and Dr. H.K. Chandrasekhar of USA have helped with their Endowment for the H.C.K. Bhatta Memorial Lectures, most of which have already been brought out as Monographs.

Gokhale Institute of Public Affairs, Indian Institute of World Culture, Ayyanar College of Music-Bangalore, Academy of Music, "Ranjani", "Saree House", Adarsha Institute for Indian Culture and others have helped in co-sponsoring programmes. Vidushi Parvathy Krishnaswamy, Sri A. Ananthakrishnan and Sri N. Gurudutt are the donors of endowments for M. Krishnaswamy memorial, A. Ananthakrishnan Endowment and C. Narasinga Rao Memorial Programmes respectively. Endowments created this year are - Ghatam K.S. Manjunathan Memorial donated by Sri. M. Vishnu, R. Shankaranaryana Memorial donated by Sri B.S. Somanath, Usha Char Endowment, Thylambal G. Krishnaswamy Endowment (donated by Smt G.R. Jaya), Endowment donated by Vidushi M. S. Sheela & Ramaswamy, Rukmini Sreeram Memorial Endowment (donated by Sri V.C. Sreeram, Rukmini charities), Bangalore K.Venkataram Shastipoorthy Endowment. Several organisations like the ITI, M/s. Mekaster Pvt Ltd., Murugappa Electronics Ltd, and connoisseurs like Sri D.R. Srikantiah, Sri N. Ramachandran, Sri P.S. Ramesh, Sri K.K. Murthy, Dr. A.H. Rama Rao, have assisted us through their valuable contributions and donations. Our gratitude to all of them. We are greatly indebted to Sri U.D.N. Rao for kindly consenting to be our Patron-in-chief and supporting us in all the above activities, Justice Nittoor Sreenivasa Rau has been kind to associate himself actively as the President of the Centre. Dr. Raja-Ramanna and Dr. A.H. Rama Rao have kindly consented to be our Hon. Director and Vice-President respectively. We are grateful to all the Patrons and Organisations who helped us in organising these events. We convey our gratitude to the Chairman and members of the various Committees who have extended their support.

We hope their support and co-operation will continue in all our future endeavours also in the cause of promotion of Percussive Arts.

The Statement of Accounts, duly audited, for the year ending 31.3.1996 is furnished.

We invite all our members to give us their valuable views, suggestions, active support and also help us in achieving the noble goals we have set for ourselves.

for BOARD OF MANAGEMENT
Bangalore K. Venkataram
Executive Director

PROGRAMMES ORGANISED IN 1995-96

- 7.4.95 - ACM-YF-Listening Session - GNB'S recordings Guide, : R.K. Padmanabha
- 20.4.95 - IIWC - Ghatam K.S. Manjunath Memorial Concert: Seethalakshmi Venkatesan-B. Raghuram-Vinod
- 21.4.95 - ACM -C. Narasinga Rao Memorial Programme - Musical Feature "Nowka Charite" of Thyagaraja by Dwaraki Krishnaswamy & party, M.A. Narasimhachar-Chief guest.
- 20.5.95 - IIWC - Anoor Ananthakrishna Sharma-B.U. Ganesh prasad- V. Krishna
- 27.5.95 - 31.5.95: 14th THAALA'VAADYOTHSAVA & **Birth Centenaries** of Needamangalam Meenakshi Sundaram Pillai & Tanjore Vaidyanatha Iyer
- 27.5.95 - YAVANIKA - Inaugural Session - **Palani Subramanya Pillai Award** (donated by Smt Sudha Rao and Dr. A.H. Rama Rao) presented to **Vidwan T.A.S. MANI** by B.T. Lalitha Naik, Minister for Kannada & Culture, Dr. H. Narasimhaiah released Souvenir & H.C.K. Bhatta Memorial Publication.
Vocal recital by S. Shankar, Nalina Mohan (Violin) and Laya Lahari, Percussion Ensemble of Ayyanar College of Music Bangalore.
- 28.8.95 - YAVANIKA - R.K. Srikantan Endowment lecture-Laya Vinyasa by Haridwaramangalam A.K. Palanivel (Dolu) & Tanjore Govindarajan (Dolu), introduction by B.M. Sundaram. Chief Guest: N.S. Krishnamurthy, release of Monograph on Needamangalam Meenakshi-sundaram Pillai. Felicitation to Sangeetha Kalanidhi T.K. Murthy by Dr. Raja Ramanna, Pallavi recital by Vijaya Siva, B.U. Ganesh Prasad, T.K. Murthy. Illustrated talk on "Tanjore School of mrudangam play" by S. Ramachandran
H.PUTTACHAR MEMORIAL AWARD (donated by Laya Kala Nipuna H.P. Ramachar) presented to **Vidwan S. Shankar** by Dr. K.R. Ramachandran, H. Kamalanath, President Bangalore Gayana Samaja released publication, **Laya Vinyasa** by T.A.S. MANI (Mrudanga) B.N. Chandramouli (Khanjari)
- 29.5.95 - YAVANIKA - Birth Centenary of Tanjore Vaidyanatha Iyer - Lecture demonstration on Tanjore school of Mrudangam play by T.K. Murthy.
Vocal duet by R.K. Padmanabha & D.V. Nagarajan, S. Seshagiri Rao, T.K. Murthy, H.P. Ramachar. Chief Guest: V.R. Kulkarni, Director, Kannada & Culture.

- 30.5.95 - YAVANIKA - T.S. Satyavathy, Balu Raghuram, Trivandram Vaidyanathan, B.S. Purushotham.
Needamangalam Meenakshi Sundaram Pillai Birth Centenary - Felicitation to Mannargudi Rajagopala Pillai.
Nagaswara Thiruvizha Jayashankar with Valayapatti A.R. Subramaniam.
Chief Guest : R. Ramalingam, Director General of Police.
- 31.5.95 - Chowdiah Memorial Hall : **K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD** (donated by Sri K.K. Murthy, President, Academy of music, Bangalore.) presented to **Valayapatti A.R. Subramaniam** by Dr K. Kasturirangan, Chairman, ISRO, who also delivered the Valedictory address.
Valayapatti A.R. Subramaniam (Thavil) presented a novel feature "Naada & Nruthya" with Nagaswara Thiruvizha jayashankar & Bharatha Natya by by Padmini Ravi.
- 17.6.95 - IIWE : Neela Ramagopal-Lalgudi Rajalakshmi- H.S. Sudheendra.
- 18.6.95 - Vijaya College of Music : R.S. Ramakantha-H.K. Venkataram - V. Krishna.
- 30.6.95 - GIPA-YF : T. Srinivas - Nalina Mohan - A.R. Dattatreya Sharma.
- 14.7.95 - ACM-MF : Laya Vinyasa (Mishra Jhampe) : Renuka Prasad-A.S. Narasimhaswamy
- 29.7.95 - IIWC : Mr. C.K. Venkataramayya Memorial (donated Late C.V. Nagaraj); V.K. Raman (Flute)-S. Seshagiri Rao-Arjun Kumar.
- 19.8.95- KRISHNOTHSAV
- 23.8.95 -
- 19.8.95 - GIPA : YF : (Courtesy:Ranjani); Rajkamal (Flute), M.N. Ganesh kumar-B.C. Manjunath-N.Amruth. Chief Guest: N.S. Krishnamurthy
- 20.8.95 - GIPA:YF: (Courtesy : Saree House); D. Balakrishna (Veena) B. Dhruvaraj-Srishyla.
Chief Guest: Sri S.N. Chandrasekhar.
- 21.8.95 - GIPA:YF: Harini & Sharada - T.S. Krishnamurthy- G.Anantha Subramanyam-Vyasavittal.
Chief Guest: V. Krishnan
- 22.8.95 - GIPA:YF (Courtesy: Ranjani) : T.V. Ramprasad- N. Sumathi, Ravi Shankar, B.R. Ravikumar.
- 23.8.95 - GIPA:YF: Mysore K.Vasudha-R. Raghuram-N.G. Ravi - R. Ramesh.

15.9.95 -	ACM:YF: Listening session of Ariyakkudi Ramanja Iyengar's recordings. Guide:H.N. Krishna.
23.9.95 -	IIWC (Courtesy: Vidushi B.S. Chandrakala, Chairperson, Swara Lipi Prathishtana) Violin by S. Yashasvi-T. Srinivas
5.10.95 -	GIPA:YF:R.S. Ramakanth-S.V. Narayan-P. Padmanabhan
18.10.95 to 19.10.95	PAC: Study Circle of Dikshithar's select krithis. Guide: R.K. Padmanabha
28.10.95 -	IIWC : Violin Solo by S. Seshagiri Rao-T.A.S. Mani - R.A. Rajagopal (Ghata)
4.11.95 -	GIPA:YF: Laya Vinyasa by Anoor Ananthakrishna-Sharma & S. Karthik (Ghata)
10.11.95 -	ACM:YF: Lecture Demonstration "Akshara Hrudaya" by R. Krishnamurthy supported by Shankuntala Srinivas & Sukanya Suryanarayana.
25.11.95 -	IIWC " Anoor S. Ramakrishna Shasti Poorthy Endowment H. N. Krishna - M. S. Govidaswamy - V. S. Rajagopal.
8.12.95 -	ACM:YF: Listening session of Semmangudi Srinivasa Iyer's recordings. Guide : Bangalore K. Venkataram
16.12.95	IIWC Comparative study of Hindustani and Karnataka Music by K. Gowry assisted by B. R. Geetha supported by M. A. Krishnamurthy (Mridanga) and Vishwanath Nakod (Tabla)
19.1.96	ACM Bangalore K. Venkataram Shastipoorthy Endowment T. S. Vasundhara - B. Raghuram - H. S. Sudhindra
27.1.96 -	IIWC : Anuradha Madhusudhan - Veena, V. Praveen, Dayananda Mohite.
24.2.96 -	IIWE : Uma Gopalaswamy - Dr. S. Nataraja Murthy, A.R. Dattatreya Sharma - A. Somashekhara
6.3.96 -	GIPA: Prof T.R. Subramaniam, B.U. Ganesh Prasad, Arjun Kumar, B.S. Purushotham.
7.3.96 -	ACM : Study Circle on Pallavis conducted by Prof T.R. Subramaniam.
7.3.96 -	BVB: Lecutue Demonstration on "Art & Science of Kalpanaswaras in Karnataka Music" by Prof T.R. Subramaniam.
30.3.96 -	IIWC : Saraswathi Ramachandran - S.V. Ananth, M. Vasudeva Rao. - Omkar
	ACM: Ayyanar College of Music, Bangalore
	IIWC: Indian Institute of World Culture, Basavanagudi
	GIPA: Gokhale Institute of Public Affairs, N. R. Colony
	YF: Youth Forum
	BVB: Bharatiya Vidya Bhavan.

LIST OF PUBLICATIONS and details thereon:-

1. Great Laya Vaadyakaaraas of Karnatak Music by B. M. Sundaram (Talk on 2.6.1985), Released on 1.6.86
Rs. 4/-
2. The Art & Science of Tabla by Pandit Nikhil Ghosh (Demo on 31.5.87 out of print)
3. Kannada Saashityadalli Talavadyagala Ullekha by B. V. K. Sastry (Talk on 5.9.95), released on 1.6.87
Rs. 4/-
4. Taala Sangraha (Compliation of data for over 1200 Taalas by B. M. Sundaram, released on 31.7.87
Rs. 80/-
5. Psychology of Laya Prof. S. K. Ramachandra Rao (lecture on 22.9.86)
Rs. 5/-
6. Taala Dasa Praanaas by S. R. Janakiraman (on 31.5.82)
Rs. 10/-
7. Lecture Jewel Casket, Vol 1 Edited by Bangalore K. Venkataram, Lectures by T. Sankaran (30.5.82), V. K. Narayana Menon (29.5.83), Ashok Ranade (27.5.84), Pandit Nikhil Ghosh (1.6.86), released on 4.6.88
Rs. 10/-
8. Chandassinalli Taala Layagalu by Prof. M. Rajagopalcharya, (Talk on 4.9.88) released on 4.9.88
Rs. 5/-
9. Devotional Music by Late P. V. Rao released on 30.5.89
Rs. 4/-
10. Pallavigalu, Key note address by R. K. Srikanth on 1.1.88 released on 31.5.89
Rs. 5/-
11. Kanakadaasara Keerthanegalu, (Study Circle in 1989 by R. K. Srikantan 8 krithis in notation released on 28.5.90
Rs. 10/-
12. Yakshganadalli Talagalu by Hosthota Manjunatha Bhatta (Talk on 19.9.89) (Released on 30.5.90)
Rs. 4/-

13. Mysore Veena Parampare by Dr. V. Doreswamy Iyengar (Talk on 14.10.87)
(Released on 31.5.90)

Rs. 5/-

14. Kancheepuram Nayana Pillai, Monograph by B. M. Sundaram, (Released on 31.5.90)

Rs. 10/-

15. Inaugural Address of Talavadyothsav '89 by Dr. Raja Ramanna on 27.5.89,
(Released on 8.7.90)

Rs. 5/-

16. Manipuri Tala System by Guru Bipin Singh (Talk on 29.5.89) (Released on 26.5.91)

Rs. 5/-

17. Comparative study of Talas in Hindustani and Karnatak systems by T. V. Gopalkrishnan, (Talk on 29.5.90) (Released on 31.5.91)

Rs. 5/-

18. Decennial celebrations (Lecture session on 31.5.92) (Prof. R. Visweswaran,
Dr. Surochana Rajendran, B. M. Sundaram, K. S. Mahadevan)

Rs. 10/-

19. Problems of mutual appreciation of Hindustani & Karnatak Music -
(Proceedings of seminar on 27.5.93)

Rs. 10/-

20. World Music by Prof. R. Visweswaran (released on 25.5.96)

Rs. 10/-

21. Monograph on Needamangalam Meenakshi Sundaram Pallai (released on 28.5.96)

Rs. 5/-

22. Monograph on Tanjore Vaidyanatha Iyer

Rs. 7/-

AUDIO CASSETTES released:

1. Vocal Recital of compositions of T. Chowdiah (rendered by M. S. Sheela, S. Shankar, G. R. Jaya, Padma Gurudutt, T. S. Sathyarathy, R. K. Padmanatha D. V. Nagarajan)

Rs. 30/-

2. Veena recital of Veena Kinhal (daughter of Veena L. Raja Rao)

Rs. 30/-

3. LAYA VRUSHTI - Percussion Ensemble of Percussive Art Centre released by
SANGEETHA RECORDING CO., Madras

Rs. 30/-

SUGAMA SANGEETA

S. Bali

Indian music can generally be classified as Folk, Carmatic Hindustani, and the later Film Music.

Sugama Sangeeta has the basic ingredients of all the above and still stands apart. It is a form of music where the emphasis is more on Lyrics, Text, Sahitya (literature); hence the songs composed may sound as Light, Classical or Folk or Filmy, depending on the mood of literature

Sugama, in Kannada means, easy, plain, simple, accessible etc. Hence Sugama Sangeeta means 'easy' smooth flowing music, melodious and soothing. With the emphasis on literature, Sugama Sangeeta is nothing but a 'MUSICAL MEDIUM OF COMMUNICATION' between the performers and the listeners; performers delivering the message of the literature, through their soothing melodies. Hence, a Sugama Sangeeta Performer is a 'Post man who delivers the letters (message), at times, reading them for the receivers;





To day's Sugama Sangeeta with a new approach in terms of style of composing the music, rendering and the accompaniments, in line and accordance with the advancement of Science & Technology, has come to stay.

Laya in Sugama Sangeeta : Like it is not important or necessary to have a chaste raaga for compositions, in Sugama Sangeeta. it is the 'Laya', and not the 'Tala', which is the most important aspect of this system of music.

Any conventional Taala, with their Laghu (1) Dhruta (O) or anudhruta (U) can only be rare, with counting with fingers and indicating laghu, dhruta etc. The only Taala we may find in Sugama Sangeeta is EKA TAALA with, only Laghus. In Sarva Laghu style, the generally used Eka Taala is of chaturasra jaathi with 4 laghus, with the intervals, of 3, 4, 5 or 7 or their multiples between the laghus but never 9 as the time interval. So, it can be Tisra, Chaturasra, Khanda or Misra 'nadai' in a Chaturasra Eka Taala or in other words 'Chaapu Taala' in the respective jaathi. All the Rhythm structures, patterns are played in a particular 'nadai' with common tempo. The reason mainly, is due to the lyrical structure of a poem and also the shortest duration of time or notes interval which is required and used for the convenience of the exponents of Sugama Sangeeta , for every one to understand and digest it.

Chaturasra Eka Taala is at times used as only EKA TALA without a specific Jaathi like Tisra, Misra etc., when the lyrical structure demands 3, 4, 5 or 7 or even 6 laghus in **any one poem** at different times (Pallavi or Charana). Here, the Sugama Sangeeta starts adopting the Western structure of time signature, denoted as 2/4, 4/4, 3/4, 6/8, 5/4, 5/8, 7/4, 7/8 etc the denominator always having an 'evennumber' and the numerator 'odd' or 'even'. The reason for this is of a certain digestible length of music denoted as || 8 || called a 'Breve' in the Western system. Half of this length is taken as a standard measure of length of musical interval, denoted as 'O' called a 'Semi Breve'. A Semi Breve has a length of 16 notes.

Hence a Semi breve

O	=	2	minims	
	=	4	Crotchets	
	=	8	Quevers	
	=	16	Semiquevers	

Hence a 2/4 means 2 parts of the 1/4th part of a Semibreve ie $2 \times \frac{1}{4}$ ie 2 crotchets in a Bar of music; 6/8 means 6 parts of the 1/8th part of a semibreve which is $6 \times \frac{1}{8}$ ie 6 quevers in a Bar, and so on. Hence in a 2/4 the rhythm pattern is written as THAKA/DHIMI/THAKA/JHANU|| or Thakadhimi / Thakajhanu / or Thakadhimi Thakajhanu / Thakadhimi Thakajhanu /

In a 7/8, it is Thakita Thakadhimi / Thakita Thjakadhimi /

Thus, a Carnatic Style	=	7/8	=	Hindustani Roopak (7)
misra chaapu		7/4	=	Deepchandi (14)
Khanda Chaapu	=	5/8	=	Jhap Taal (10)
		5/4		
Chaapu style Roopaka	=	3/4	=	Daadra (6)
elaborated Chaturasra Roopaka	=	3/4	=	Teen Taal (12)

A normal speed Adi Taala comprises of 4 Bars of 2/4 = 8 crotchets/16 quevers / 32 semi quevers. A Vilamba kaala Adi Taala Comprises of 8 Bars of 2/4 or 4 Bars of 4/4 = 16 crotchets / 32 quevers or 64 Semiquevers.

Though our Sungama Sangeeta means singing of Kannada literature, the raagas and tekas used are more of Hindustani. The Hindustan Tekas are the once frequently used in a cycle of 8, 10, 12, 14, or 16 notes is Keharva, Adha Teen Taal, Jhap Taal, Daadra or Ek Taal, Roopak or Deepchandi, Punjabi Teka or Teen Taal.

Hence all the **performers of Sugama Sangeeta follow the common tempo or the Laya only**, and seldom do they use a conventional style of a Taala.

The performers with little knowledge of the conventional Taala cycle or their usage, can still do well with their **inherent laya**. The performers need not even count with their fingers with Laghu or Dhruta, as the system of bars is inherent in them and the performers are interdependent with proper and perfect synchronisation, **laying emphasis on Laya** than Taala, for convenience and better understanding.

Percussion Instruments: In carnatic style, Mrudangam is the main accompanying percussion and in Hindustani, it is the Tabla. It is the Tabla again in Sugama Sangeeta for most of the songs. As in Carnatic Ghatam, Kanjira or Morching playing second fiddle to mrudangam, in Sugama Sangeeta, Dholak, Bass Dholak, Tape, Ghatasingari play their part to boost the rhythm's beauty. Western instruments, like Drums, Congo drums, Bongo drums are used at times to enhance the richness of the rhythm portion, in accordance with the mood of the literature, style of the composition and the background score. Presently even an Electronic Rhythm machine is being used to add depth to the music; the tones though westernised, can be programmed and played by an able exponent in the Indian style, always keeping in mind, the importance of literature and melody.

Hence the **percussion department** comprises of Traditional Classical, Folk or Western instruments, as the needs be. Hence in **Sugama Sangeeta, it is the Laya**, and style of playing and using the instrument. A knowledgeable classical percussionist has to unlearn before playing for Sugama Sangeeta, since one needs a lot of patience playing a single teka for a long duration without any syncopated notes like 'gathi' or 'nadais' varied. As a general rule, the accompanying percussionists, never overplay and overshadow the vocalist and only contribute to the beauty and richness of the melody, and literature.

Coming to literature in Sugama Sangeeta, K.S.Narasimhaswamy's ಬಳೆಗಾರ ಚೆನ್ನಯ್ಯ, ಮೊದಲ ದಿನ ಮೌನ, ಸಿರಿಗೆರೆಯ ನೀರಿನಲ್ಲಿ, Dr. G.S. Shivarudrappa's ಯಾರವರು ಯಾರವರು, ಎದೆ ತುಂಬಿ ಹಾಡಿದೆನು, Gopalakrishna Adiga's ಇಂದು ಕೆಂದಾವರೆ have Khanda structure and rightly demands the Composition to be in jhap taal or Khanda chaapu; KSN's ಎಂದೋ ಕೇಳಿದ ಒಂದು ಹಾಡನು, Adiga's ಮೌನ ತಬ್ಬಿತು ನೆಲವ demand a composition in misra chaapu, Dr. N.S. Lakshminarayana Bhatta's ಆಮ್ಮ ಎಂಬ ಮಾತಿಗಿಂತ, ತಾಯೆ ನಿನ್ನ ಮಡಿಲಿ, ಎಲ್ಲಿ ಅರಿವಿಗೆ ಇರದೋ ಬೇಲಿ, Dr. H.S.Venkatashamurthy's ಇಷ್ಟು ಕಾಲ ಒಟ್ಟಿಗಿದ್ದು, ನನ್ನ ಓಲೆ ಓಲೆಯಲ್ಲ etc demand a composition in the cycle of 6. Hence the laya of the literature is taken into consideration while composing a song and a molodious structure of background score and Rhythim is composed with the basic laya (or temp) as the measure between two beats, to fix the time signature of a Song.

Hence without going into the grammar and details of any Taala, a relevant 'teka' (or the rhythm pattern as we may call it) of that taala is played **with emphasis only on Laya**; since grammar is inherent in any language, so is in music, especially Sugama Sangeeta though not explained through renditions.

The present day mass appeal for Sugama Sangeeta lies in the pep; the rhythm and laya contribute apart from literature to attract the layman towards this system of music.

"THE MRIDANGAMS SANG"

(S. Rajagopalan)

Nobody who knew and listened to both Palghat Mani Iyer (Mani) and Palani Subramania Pillai (Palani) can or will deny the Pride or place the DUO uniformly enjoyed throughout their professional career. The two stalwarts were regular sidemen to the GIANTS OF THE GOLDEN ERA" - to wit, Maharajapuram Viswanatha Iyer, Chembai Vaidyanatha Bagavathar, Ariyakkudi, Alathoor Brothers, Semmangudi, GNB, Madurai Mani Iyer et al. To use a cricketing parlance, if one was Don Bradman, the other was Garifield Sobers.

Both of them belonged to an enviable SISHYA PARAMPARA and the DUO enjoyed the good will and blessings of Maha Vidwan Pudukkottai Dakshinamurthi Pillai, who was quick enough to spot the innate talent in them. Palani died in May

1962 and Mani in May 1981. With the passing away of GNB and Alathoor Sivasubramania Iyer in 1965 and Madurai Mani Iyer in 1968, the music scene took a sea-change. The Cutcheri format gradually took a turn gradually after 1970 and in a sense, Mani Iyer ran out of partners.

The proliferation of Sangeetha Sabhas and a steady increase of upcoming Vocalists, Violinists and Mridangists itnessed a plethora of Music Concerts. While these may have attained proficiency enough to give concerts, it is doubtful if they have attained complete mastery in their chosen profession.

Both Mani and Palani had their own distinctive and individual style of handling the Mridanga. (That they played even three Thani Avarthanams in a concert in those days is a different thing.) There was both prose and poetry, besides "SUNAADHAM" in their SOLLUKKATTUS, which had a liberal admixture of grammatical VALLINAM and MELLINAM. Of course, one cannot expect to turn the clock back. But aspiring artists who nourish ambitions to attain the level of excellence of Mani & Palani should find time to listen to present day senior vidwans like TK Murthi, Raghu, Sivaraman, Ramabhadran, Tiruchi Sankaran and Karaikkudi Mani, all of whom, I can personally vouch for, respect and remember Mani & Palani even to this day. Such was the indelible impression to DUO had left. Nothing helps better than "KELVI GNANAM".

In his Commentary on the BHAGAVAD GITA, Adi Sankara has emphasised the need of learning Vidhyas as handed down by the successive Gurus in their original and accepted standards. Likewise, Mani Iyer also stressed the importance of absorbing the original traditions and not to make any inroads.

Both of them were conscious of the fact that they were only sidemen and in the exalted company of violinists of the stature of Chowdiah, Rajamanickam Pillai, Papa K.S. Venkataramiah, Mayavaram Govindaraja Pillai and in later years, T.N. Krishnan, Lalgudi Jayaraman, & M.S. Gopalakrishnan, they at once made the concerts both enjoyable and pleasing. Such was the team work that they maintained with all the vocalists, violinists and UPA-LAYA Vidwans.

Very few know that the eminent Scientist, SIR C.V. RAMAN did the signal honour of inviting Palghat Mani Iyer to his laboratory in Bangalore to study the effects of Sound on Water.

PERCUSSIVE ARTS CENTRE (R.)

“ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)” ---- “ತಾಳವಾದ್ಯ ಕಲಾ ಕೇಂದ್ರ (ರಿ)” ಸಂಸ್ಥೆಯು ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ತಾಳ-ಲಯಗಳ ಬಗ್ಗೆ ಹೆಚ್ಚು ಮಾಹಿತಿ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಾಕಷ್ಟು ಪರಿಚಯ ಒದಗಿಸುತ್ತಿರುವ ಒಂದು ಕಲಾ ಕೇಂದ್ರ.

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಅವಶ್ಯಕತೆ, ಪ್ರಾಮುಖ್ಯತೆಗಳ ಬಗ್ಗೆ ತಿಳುವಳಿಕೆ ನೀಡಿ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರಸಾರ, ಪ್ರಚಾರ ಸಿಗಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದೆ. ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶೋಕ ಸಂಗೀತ (Mourning Music)ವಾಗುತ್ತದೆಂಬುದನ್ನು ಎಲ್ಲರೂ ಬಲ್ಲವರಾದರೂ, ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾನ್ಯತೆ, ಪುರಸ್ಕಾರ, ಉತ್ತೇಜನಗಳು ಸಾಲದು. ನಮ್ಮ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಈ ಕಲೆಗಳ ಪುರೋಭಿವೃದ್ಧಿಗೆ ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ.

ಪ್ರತಿ ತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರ ವಿವಿಧ ಭಾಗಗಳ ತಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ಖರ್ಚುಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾರ್ವಜನಿಕರಲ್ಲರಿಗೂ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇವುಗಳ ಅಧ್ಯಯನಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ವಾಂಸ ವಿದುಷಿಯರು, ಸಂಗೀತ ವಿದ್ಯಾರ್ಥಿಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೇ, ತಾಳ-ಲಯ ವಿದ್ವಾಂಸರಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪೋಷಣೆ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಹಮ್ಮಿಕೊಂಡಿದೆ. ತಾಳವಾದ್ಯ ಪರಿಣಿತರಿಗೆ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಉಚಿತ ಮಾರ್ಗದರ್ಶನ, ಅಂತರ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಕಲಾವಿದರ ವಿನಿಮಯ ಯೋಜನೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಕೈಗೊಂಡಿದೆ.

ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಅಖಿಲ ಭಾರತ ಲಯವಿದ್ವಾಂಸರುಗಳಿಂದ ವಿಶೇಷ ವಿದ್ವತ್ ತಾಂತ್ರಿಕ(Academic - Technical) ವಿಷಯಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳನ್ನೇರ್ಪಡಿಸಿ ಅವುಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟನೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು

ಉದಾ : ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಲ್ಲೇಖ, ಛಂದಸ್ಸಿನಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Laya, ತಾಳಸಂಗ್ರಹ ಇತ್ಯಾದಿ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನೂ ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರಚಾರ ನೀಡಿದೆ - ಚಂಡೆ, ಸಮ್ಮೇಳ ಪಂಚವಾದ್ಯ, ತಾಳ, ಚೌಡಿಕೆ ಮುಂತಾದ ಜಾನಪದ ತಾಳವಾದ್ಯಗಳು, ಗೆತ್ತುವಾದ್ಯದಂತಹಾ ಪ್ರಾಚೀನ ತಂತೀ ತಾಳವಾದ್ಯ, ಅನೇಕ “ಲಯವಿನ್ಯಾಸ” ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ತಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣೀಪುರಿ ತಾಳಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ.